



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NOTES

CURRENT EXHIBITIONS Though comparatively late in the season there was during the month of April almost what might be called a round of exhibitions in the several public galleries throughout the country. These exhibitions as will be seen from the following notes were quite varied in character so that could they have been gathered into a single great series of galleries under one roof they would have formed a peculiarly interesting and diversified display. A mere list of these exhibitions together with the fact that they were shown simultaneously gives as almost nothing else would an idea of the present widespread interest in art in this country.

Early in April the Detroit Museum of Art opened its First Annual Exhibition of contemporary American paintings. This comprised 147 pictures by well-known American artists, all of which were specially invited by the Detroit Art Museum for this particular display.

About the same time the Brooklyn Museum opened its First Annual Exhibition of contemporary American paintings, setting forth 107 examples of the work of distinguished native artists, quite a number of which had not been previously shown. From this exhibition the Brooklyn Museum purchased a number of works to add to its permanent collection.

The Boston Art Club, during the month of April, held its First Annual Exhibition of contemporary American paintings which was also upheld to an exceedingly high standard. Three pictures were selected by an expert jury from this exhibition as of special merit, and those who visited the exhibition voted which one should receive the \$1,000 purchase prize offered by the Club. The paintings selected were "Two Shores," by Robert Spencer of Philadelphia, which received the popular vote; "At the Window," by Adolphe Borie; and "Three Hills," by Charles H. Woodbury. The Walter M. Brackett Prize of \$500 was awarded a painting by Frederick J. Waugh, entitled "Heavy Surf."

The Guild of Boston Artists held for the first two weeks in April a Memorial Exhibition of paintings by Ross Turner,

and during the last two weeks an exhibition of paintings by Mary L. Macomber, of ideal figure subjects.

At the National Arts Club, New York, from April 8th to May 1st there was a special exhibition of sculpture by American sculptors.

The Rhode Island School of Design showed in its exhibition rooms during April a collection of paintings by Ernest Lawson, drawings and wood-block prints by Hokusai, and a collection of photographs of Colonial houses.

The International Exhibition assembled from the Carnegie Institute's 1914 display and sent out by the American Federation of Arts was shown in the Memorial Art Gallery of Rochester during April, and at the same time this gallery set forth an exhibition of portraits of Whistler, which comprised no less than 123 items.

Paintings by Charles Warren Eaton, ninety-one in number, were exhibited in the Montclair Art Museum at Montclair, N. J., from April 8th to May 2d.

The John Herron Art Institute of Indianapolis showed during the month of April special exhibitions of paintings by Odilon Redon and Louis Ritman, etchings by Frank Brangwyn and color etchings by T. Francois Simon. Redon's drawings are said to have inspired Gauguin and exerted a strong influence on Fernand Knopff and other Belgians. Ritman is a young Chicagoan who has been working of late in Giverny, France.

An Architectural Exhibition of very comprehensive and interesting character was shown at the Art Institute of Chicago in April. This was held under the general auspices of the Chicago Architectural Club, the Illinois Society of Architects, the Illinois Chapter of the American Institute of Architects, and the Art Institute. An illustrated catalogue was issued.

The Milwaukee Art Society, which has its own gallery on Jefferson street, Milwaukee, showed in April, sculpture by A. H. Atkins, and paintings by David Ericson, F. Fursman, George Inness, Jr., Charles Kelley and Walter L. Palmer. Mr. Atkins was born in Milwaukee, Mr. Fursman comes from Illinois, Mr. Kelley is Professor in charge of the Art Department of the Ohio State University.

The City Art Museum of St. Louis exhibited in April a collection of sculpture by Paulanship and also a group of twenty paintings by artists of the older schools, presumably lent from private collections. The latter included works by Lucas Cranach, Sir William Beechey, Sir Thomas Lawrence, Sir Henry Raeburn, Jan Steen, and others. These works were set forth with the deliberate purpose of calling attention to the qualities which sincerity and skill gave to the works of these painters of other days.

The April exhibition at the Minneapolis Institute of Arts comprised paintings by Alexander Harrison and Birge Harrison, a selected group of about thirty or forty of the most important paintings shown in the Annual Exhibition of the Chicago Society of Artists, and a collection of paintings by Dodge MacKnight.

RECENT
ACCESSIONS
TO PUBLIC
COLLECTIONS

Three paintings and a work in sculpture have recently been added by Mr. Evans to the William T. Evans Collection of the National Gallery of Art at Washington. The paintings are a portrait of Wyatt Eaton by J. Alden Weir; a portrait of Mr. Evans painted by Wyatt Eaton in 1899; a portrait of Mrs. Evans and her Son (now Dr. John H. Evans), painted by Henry Oliver Walker in 1898; and a bust of Mr. Evans by the late J. Scott Hartley. The National Gallery has also recently been materially enriched by the gift of a painting by Elizabeth Nourse entitled "The Fisher Girl." It was presented by Mrs. Pilling in memory of her husband, the late J. Walter Pilling of Washington.

The Corcoran Gallery has received as a gift from Mrs. Louis Bennett, of New York, a large and representative painting by the late Thomas W. Anschutz entitled "A Dutchman."

An extraordinarily fine portrait of Mrs. Daniel Lothrop, by Edmund C. Tarbell, of Boston, has recently been placed in Continental Memorial Hall, the headquarters of the Daughters of the American Revolution. This was a gift to the Children of the Revolution and has been

permanently placed in the room set aside for their use.

The John Herron Art Institute has recently acquired for its permanent collection a painting of still life by Emil Carlsen, and a fish picture by William M. Chase. This is the fourth of Mr. Chase's works which this Institution has acquired.

The Rhode Island School of Design purchased from a recent exhibition sent out by the American Federation of Arts a painting by George Bellows entitled "Rain on the River."

The Fort Worth Art Association has acquired for its permanent collection a painting by Bruce Crane entitled "Last of Winter," also shown in one of the American Federation of Arts traveling exhibitions.

Through the generosity of the Friends of American Art the Art Institute of Chicago has lately acquired four paintings and a work in sculpture. The paintings are "Little Sylvia," by Charles W. Hawthorne; "Shop Girls," by Elizabeth Sparhawk-Jones; "The Puff of Smoke," by Gifford Beal; and "The Dunes," by Roy Brown. The work in sculpture was by Chester Beach, and is a portrait bust of his wife, in marble.

From the International Exhibition which has made a tour this season of the American Art Museums under the auspices of the American Federation of Arts, the Minneapolis Institute of Arts acquired a painting by Hilda Fearon entitled "Silver and Green," and a landscape by J. Sloan Bredin. The Rochester Memorial Art Gallery has recently acquired Douglas Volk's admirable portrait of Mrs. Bridge. Other sales from this same collection are "After the Meeting," by Cecilia Beaux, and "Silence, Winter," by Gustav Fjaestad, acquired the Toledo Art Museum; and "Squally Weather," by Julius Olsson, purchased by the University of Nebraska.

Not only has the Minneapolis Institute of Arts, however, purchased paintings lately, but it has added to its permanent collection interesting examples of American glass and furniture, thus tangibly testifying to its intention to include in its development not only the fine but the industrial arts.